

## Photographers in Eastern Europe

GUSTAV LAGERÖREN

The photo pages of the international press feature show the work of photographers from Eastern Europe far too infrequently. In my travels in this part of the world, I've run across a lot of talented photographers producing work of international class.

For those of us whose business in pictures, it's stimulating to establish international contacts and provide readers with the opportunity of becoming acquainted with unfamiliar settings, peoples and cultures. All shaped by the individual photographer's way of seeing things.

In the Eastern block all photographic material is purchased by a state purchasing organization. Requirement, the currency situation and trade agreements govern policy. The needs of the professional photographer receive top priority. Hasselblad equipment is often on the shopping list. Many photographers, institutions, studios, news agencies and magazines work with our camera.

In most cases, large, well-attended international photo shows are held regularly. So there's no doubt about the very widespread and growing photographic interest among amateurs.

There are a lot of active photo clubs and large memberships. Affiliation to the FIAP has led to stimulating international collaboration with an ensuing increase in the exchange of photographs, ideas and experience. This issue presents a photographer from Hungary and a large picture agency, APN, in the Soviet Union. Their environment and methods do differ. But they have one thing in common: The Hasselblad camera.

Karoly Gink, Budapest, is a widely traveled photographer with many excellent picture books to his credit. A major personality with a very esthetic view of imagery. He exploits the latest technical gains in his experiments with light, color and composition.

APN is an internationally renowned press service, and Vasily Galovyanenko describes the varying duties of an agency photographer. The Soviet Union is a vast country, and photographers often have to make exhaustingly long trips. Climate, surroundings and people differ in the different Soviet republics. Camera equipment used there must be capable of shugging off hard knocks in climates with temperatures ranging from 104°F (+40°C) in the south to 40°F (-40°C) below in the north. These are some of the reasons why they picked the Hasselblad.

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This magazine is published in English, German and Swedish.  
Publisher: Ulf Sjöstrand.  
Editor: Lars Sjöström.  
Editorial committee: Ulf Sjöstrand, Lars Sjöström, Odd Tønneviold.  
Address: Victor Hasselblad Aktiefond, Box 232, S-401 23 Göteborg, Sweden.  
Translation: Interlink.  
Printed by Bergensbladet Basktryckeri.  
Block: Rivalin Klubb and Klubbtryck.  
Göteborg, Sweden.

ISSN 0348-4933

# Photographers at APN

YURIY GOLOVYATENKO  
Chief Editor of the Novosti Photo Service

It is a great pleasure for me to be able to present on the pages of the magazine *MassMedia* the work of photo correspondents of the Novosti Press Agency of Moscow. I am saying this not as a mere courtesy, but because there exists a direct logical connection between the extremely broad range of creative tasks facing the workers of our Agency and the universal Swedish camera.

The Novosti Press Agency (APN) is a public information organization which is governed by the Council of Sponsors. The Council is comprised of representatives of many creative unions—journalists, writers, artists

and architects—as well as of scientists, economists, etc. The aim of the Agency, as is determined in its Statute, is the dissemination abroad of truthful information about the Soviet Union and the acquaintance of the Soviet public with the life of other peoples. There is no need on the pages of a photo magazine to prove the role that photography plays in modern society, particularly in circulating unbiased objective visual information on the life of different peoples, thereby helping them to come to know each other better. Such photography contributes to the creation of an atmosphere of mutual understanding, confidence and friendship among peoples. Is there a more noble and honorable goal in our rapidly changing world? This is our approach to preparing photo information about our country which we passionately love and, hence, we also try to carry out this work with great love.

Every day more than hundred photo correspondents from the Agency catch with their cameras various moments from the many-faceted life of our country. The majority of them live in Moscow but make regular trips to other parts of the Soviet Union. The rest live permanently in the capitals of the other 14 Union Republics comprising the USSR; and in major cultural and economic centres of our country.

Who are these people? All our photo correspondents regularly have creative seminars and discussions. It is sometimes sufficient to look around, to listen to them speaking and examine their work in order to see that they are people of different ages, varying experience and most diverse creative trends. But we do not regard this as a shortcoming of our collective.

On the contrary, we are encouraging in every way the search for new means of expression in photography, the development of an original manner and a style of one's own in each correspondent, and the most extensive application of all the types and genres of modern photography. Long before photography was



*Cynical cameras in the Kremlin, Moscow  
Photo: Tatyana Abramchikova (taken in 1956)*



*Above:*

*Portrait of an artist*

*Painted: Edward Pevsner (born in 1908)*

*At left:*

*The actress Irina Mikonova*

*Painted: Family Malyshov (born in 1905)*

*Opposite page:*

*Vera Podina, painter*

*Maria Pakhomenko, a lab technician*

*The 45-year old bookshop worker Larissa Torken*

*A student, Nail Eshorishvili*

*Painted: Family Malyshov*







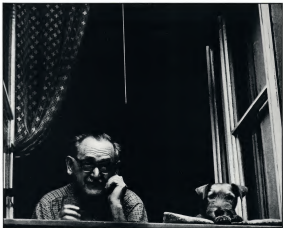
*Shepherd, Northern Dvoria in the Caucasus. Black. Early Abramashkin*

invented Denis Diderot had said that all genres were good except those that were dull. In our age of photography one cannot but agree with these words of the great scholar.

There are representatives of various trends among our photo correspondents, particularly among the younger ones. Some believe that the painting-like creations of Andrey Korovin and Maksim Dmitriyev, the great Russian photographers of the beginning of this century, are the ideal, others admire the originality of Aleksander Rodchenko's vision of life, while still others revere the snapshots of Cartier-Bresson or the thoroughly weighed compositions of Edward Steichen. We realize

that the blind repetition of famous works will lead to feeble imitation rather than the development of one's own creative manner. But it is equally true that you cannot develop a creative manner of your own without relying on the best experience of the past. Just as it is impossible to build an atomic power station without the experience of primitive man who obtained fire by means of rubbing stones.

The veterans of Soviet photography occupy a place of honor in our collective. They generously share their vast experience with younger colleagues. Though many of them have long been in retirement, they continue to work successfully. For instance, Maks Akper, who



On the same window. Photo: Taty Alimskikh

is shortly to celebrate his eightieth birthday, recently received the French President's award at a Paris exhibition. Alpert's photos commemorate the history of our country over the past half century: the transformation of a backward Russia into one of the biggest industrial powers in the world. He has been working on a series of photos for more than forty years now. In 1900 M. Alpert took a picture of a young man in a hempen shirt who had arrived from the country to help build an iron and steel plant in Magnitogorsk. This almost illiterate young man later became the director of the plant, one of the world's biggest iron and steel works.

The name of another of our veterans, Vasily Malyukov, is also well known. His portraits were successfully shown at one-man exhibitions in many European capitals from London to Helsinki. Many international medals were won by the colorful landscapes of Alexander Avstikhin and by pictures of our other photographers. Apart from veterans there are also young photo correspondents in our department. Young people come to us either from Moscow University or from the ranks of talented amateurs. The latter have always had a chance to obtain a free education in this field at an evening school or the correspondence department of a school of higher education. Only this spring three of



*Moscow*  
Photo: Taty Abramochkin

*An Olympic competitor in the making*  
Photo: Leo Nasic (born in 1937)

*New graduates on the way to their first job*  
Photo: Maks Ajpert (born in 1939)

*Pioneers on the march*  
Photo: Valery Simakov (born in 1926)





Lake in Kazanbazar  
Photo: Gregor Linderich



*Country wedding Photo: Yuriy Abramashin*



*Park Photo: Yuriy Abramashin*

our photo correspondents, without interrupting their work in the Novosti Press Agency, finished a course at the photography department of the Journalistic Faculty of the Moscow State University. Two of them obtained first-class diplomas.

Concluding this very general characteristic of our Agency's photographers, I cannot but say a few words about those who see the results of their creative efforts and consume the fruit of their labour. On a bilateral basis APN publishes 34 illustrated magazines, dealing with life in the Soviet Union in various languages. We also publish a Photo Review for the press. Any press organ in our country or abroad may subscribe to it. At present it is sent to 386 subscribers in 103 countries. Moreover, our department fulfils special orders from various publishing houses, newspapers and magazines which want pictures about the Soviet Union on a commercial basis. Our clients include *Paris-Match*, *The Times*, the British Encyclopedia and a little known newspaper in the Malagasy Republic.

In the past few years our Agency started to mount photo exhibitions, which were always a success. Big exhibitions (1,000 large-size photographs) drew big crowds in the USA, Canada, France, Italy, India and

other countries. Such exhibitions demand a particularly high aesthetic and technical level of photography.

The range of the creative tasks of our photographers is very wide. They take pictures of the launching of space rockets, chromosome division in a genetics institute, volcanic eruptions on Kamchatka, a new variety of grapes grown in Georgia, a hockey game or take psychological portraits. The photographers tour the length and breadth of our country, from the south (Turkmenia) where the temperature rises to 40°C above zero, to the northern regions (Taymyr Peninsula), where the thermometer drops to 40°C below zero. Sometimes they have to make black-and-white, colour and slide pictures of an event. In such a situation the problem of choosing a camera faces them in all its magnitude.

This brings me back to the beginning of my article and to why I take a special pleasure in presenting pictures by APN photographers in the *Massetblad* magazine. Because this camera has proved to be the most versatile, handy and reliable in coping with all the various problems and unexpected situations our photographers come across.



*The Cathedral of St. Basil*  
*Photo: Nikolay Bratchkovsky*

# To see and let see

Photos by Károly Gink By LARS BENGTTSSON

Károly Gink, 54, Hungary's internationally most famous photographer, began his career as a press photographer at a Hungarian news bureau. But before long, the young and ambitious Gink abandoned this secure job and became a freelance instead. The independent way of life suited him to a tee, and it became possible for him to realize his early interest in photographic depiction of the inherent beauty in things and situations.

This ambition to capture hidden beauty has led Gink along two totally different technical paths: One involving a fast technique in which the fleeting loveliness in simple everyday things, loveliness otherwise unnoticed, is quickly recorded. The second involving a carefully prepared and rehearsed technique, often using special-effect accessories on the camera, to facilitate the creation of fantasy worlds endlessly removed from the world of candid.

These two work methods have been interspersed throughout Károly Gink's numerous and long journeys and throughout his work of recent years, work illustrating the music of Béla Bartók with photography. Musical components such as sound and vibrations photographically rendered with the aid of fantastic bullet-inspired scenes with people, surroundings and photo-technical effects provide the viewer with a personal experience of Bartók's musical works.

*This is the way Károly Gink describes his work.*

"Everybody is surrounded with visible objects, and one thing or another happens to these objects in everyday life. One person may be unaffected by an event while another may be given cause to stop and think. Emotions, ideas and thoughts aroused. Sometimes even arousing the need to convey these feelings to others. The objective of my creative work is to see and let see. "My camera and I have literally covered the globe for

many years. And I've attempted to convey the things I've seen and experienced in my photographs, photo books and shows.

"My first publication was a fantasy tale in which I attempted to reflect the world of dreams and imagination. But I've also tried to depict things beyond reality even in my more recent work. My message always encompasses something of my imagination. Sometimes only hinted at, like some rare spice in a delicious meal. Sometimes expressed more blatantly.

"My aim is not just to take pictures of the world as it is but even to create and display a new world. In the realization of this aim, the Hasselblad camera with its different lenses, film backs, multiprim lenses etc. is an outstanding help. And the advanced techniques of the day enable me to alter my world as I see fit, to emphasize details, caricature, transform. So I can elicit a world of dreams and fantasy from overburdened reality.

"Since I'm not deterred by extremes, I don't mind working with 30, 135 and 250mm lenses. And I'm convinced that it's possible to extend the boundaries of photography with the aid of different filters, auxiliary lenses and montage techniques. I hope my pictures will even induce people doubtful about the ability of photography to create anything with individual merit to recognize photography as an artistic medium.

"Well, you can never really know enough in photography. You have to learn the latest techniques and practice them until mastered. No artist remains at the top if he neglects to refine his skills. He has to top himself constantly. Sometimes he has to shock, and that calls for courage. But if he's out to depict a naturalistic world with some goal in mind, then technique is not enough. Especially in the use of the slides where the final image is formed at the moment of exposure."













Károlyi Gink



# Hasselblad Wildlife Exhibition

Text: MIKE SINGER, Sales Manager of Photra (Pty) Ltd.

Everywhere in the world people are becoming increasingly conscious of the need to protect and preserve the environment and the wild animals that live in it. South Africa has a large number of nature photographers involved in this work. Some time ago, one of them, Peter Johnson, got in touch with Photra (Pty) Ltd., the Hasselblad distributor in South Africa, about support for the efforts of wildlife protection organizations to reach the public at large with conservation information. After our talks with Peter and in view of the fact that many of the photographers use Hasselblad equipment, the idea of arranging a Hasselblad Wildlife Exhibition was conceived. A traveling exhibition featuring wildlife and nature pictures taken by distinguished South African photographers.

In close collaboration between the South African Wildlife Society, leading South African nature photographers and Photra the exhibition began to take shape. Ten photographers were selected by an independent committee familiar with the country's nature photographers and their work. Photra had no say in the choice of individual photographers. We served as the sponsor and provided Cinescrome enlargements of transparencies for the exhibition.

In addition to these ten known, one other photographer was asked if he was willing to participate. That photographer was Dr. Victor Hasselblad, and he was gracious enough to submit ten of his finest bird pictures. They aroused special interest. Dr. Hasselblad also wrote a commentary for the exhibition program and his words express in a nutshell all the good reasons for having such an exhibition.

"We must all help in creating better understanding of the environment and the necessity of preserving it. Whether we live in a northern country, near the

equator, in southern Africa or close to the Antarctic, there is always something to see and we should always be ready to report signs of change in nature. Such as the discovery that a previously common small bird or mammal is becoming increasingly rare. Perhaps discovering that the animal is no longer being sighted at all. More than a thousand species of animals—bird, fish and reptiles—are currently threatened by extinction. A worldwide effort must be made to keep this list from growing.

"Photography is perhaps the finest instrument for creating international interest in the preservation of endangered species. Tremendous work has already been carried out by the World Wildlife Fund and your own South African Wildlife Society. I am indeed grateful for your interest in my pictures. It is a pleasure and an honor to accept your kind invitation to participate in the exhibition."

The exhibition opened at the Carlton Center, Johannesburg, in the end of January, 1977, and was visited during one week by about six thousand people! Afterwards, the exhibition went on tour to a lot of towns in South Africa, escorted by representatives of the South African Wildlife Society, who informed about the present situation of the threatened wild animals. The result was very satisfactory and rendered the Society a steadily rising number of members.

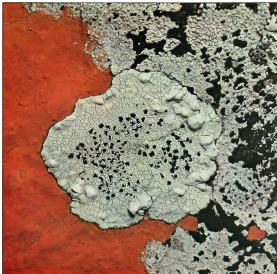
The interest for the exhibition at the time of writing is still as big as before, and it will be touring at least until the end of March, 1978.

*(The nine photographers whose pictures are shown in the current number of the Hasselblad House Magazine are presented on page 25.)*



*Namib Sand Dunes*

Peter Johnson



*Seashore Lichen*

Tony Bannister



*Damselfly Mating*

David Hughes



Wood Königfischer



*Star Fish*

Bruce Barnettson





*Lion up a tree*

Gerald Cubitt



*Screenlock*

Clem Haagner

- BRUCE BARNETSON** born in Johannesburg but has lived most of his life in Pretoria. After becoming a helicopter pilot he went to medical school and is a surgeon at a Pretoria Hospital. Concentrates on underwater photography and his photographs have been used extensively overseas.
- TONY BANNISTER** born in England. Immigrated to South Africa at an early age. Was an electronics technician but was always interested in wildlife, though he has only been a full time professional for the last three years. Won the award for World Wildlife Best Photographer in 1966 and has provided photographs for many publications and British Television.
- GERALD CURITT** born in Lymington, England, and settled in South Africa in 1968. Freelance photographer and feature writer and as such has traveled extensively to many parts of the world. Has published "Splendours of Southern Africa," "Islands of the Indian Ocean," "South Africa" and "South West Africa".
- DAVID DODDS** born in Johannesburg and is a dentist. Thinks of himself as an amateur and has always had bird and still photography as a hobby. Has become very involved in photography and has published "Cradle of Rivers." He is continuing to write and photograph for publications. Is an A.I.P.S.
- CLEM HAAGNER** started bird photography with a "box" camera at the age of 10 and progressed to a Hasselblad 100F in 1955. Was a poultry farmer in Pieschachstroom, where he still lives. He is now semi-retired and devotes most of his time to photographing wildlife.
- DAVID HUGHES** born in South Africa and a freelance wildlife movie maker. Is a zoologist by profession and has reduced the extent of his still photography in recent years. His film on the "Namib Desert" was newly shown on BBC Television.
- PETER JOHNSON** born in Rhodesia. After a commercial career he went into full time photography seven years ago. Specializes in wildlife photography with a slant towards birds. Involved with Lindblad Travel, is on the board of the Percy Fitzpatrick Institute and the Wildlife Society, is an A.R.P.S. and has recently published "As Free As A Bird."
- CYRIL LAUBSCHER** born in Cape Town. He went overseas at an early age and has photographed birds in Europe, Australia and Africa. His business is publishing and he still regards photography as a hobby, although he often uses his own wildlife and birds photographs. His photographs have been used all over the world.
- DICK REUCASSEL** born in Johannesburg. He was a professional photographer with A.E. & C.I. for 25 years. Began using a Hasselblad in 1951 and was always interested in wildlife. Retired from business several years ago and is now a full time wildlife movie and still photographer. Is an F.R.P.S.



*Sunrise at Collier Bay*

**David Dodds**



*Nile Crocodiles Watching*

# Wide-angle or telephoto?

By ULF SJÖSTEDT

30mm Distagon or 500mm Tele-Tessar? Extremes in the Hasselblad lens line. The 30mm Distagon has a 180° angle of view, whereas the 500mm Tele-Tessar "only" has 9°. The choice of these two extremes is not all that difficult in practice. But your best choice may be more difficult when you have to choose from lenses with less divergent focal lengths.

I'm a devoted Hasselblad photographer myself, and since I have access to the entire range of Hasselblad lenses, I'm thoroughly familiar with the properties of most of them.

How often do I use the extreme focal length lenses? Not all that often, but I do need them from time to time to get the desired results. Pictures with a difference. These "different" pictures may be useful to inexperienced photographers, since they often arouse special interest here.

Obviously, not every Hasselblad photographer needs the extreme focal length, but how can an advanced professional do without it? When situations so frequently arise in which extreme solutions are the only real solution!

Like most photographers, I have greater use for a slightly long focal length wide-angle lens and slightly

*As I mention in the text above, I always work with two cameras, one on each shoulder, as my picture-taking. One fitted with a wide-angle lens and the other with a telephoto. The focal lengths of the lenses selected varied considerably from time to time. The pictures from the tiny Greek island of Sani north of Rhodes were taken from the same site. A 30mm Distagon was used for the left shot just as the Greek-Orthodox priest appeared from behind the house at the left. The picture at the right, showing him much further along up the stairs, was taken with a 150mm lens. Between these two shots I also had time to take color pictures with both lenses. Changing lenses actually only takes seconds.*



short focal length telephoto. The fact that a photographer, wherever he or she may be, needs a choice of lenses is undeniable. In order to achieve the best results.

Whether the choice be a 40, 50 or 60mm Distagon is a matter of taste. I'm an enthusiastic advocate of the 50mm or 60mm Distagon.

But these optics are standard lenses for me. Settling out on a photo-expedition without one of them is just unthinkable to me. But one or two wide-angle lenses is not enough. The 80mm Planar can be left at home since it's probably used less often than the extreme 30mm or 300mm optics. At least when I'm the photographer.

I do use a telephoto too. But the choice of a 190, 250 or 350mm is also a matter of taste. I personally prefer the shortest of these lenses since it is more convenient to work with and is a full stop faster than the other two.

A photographer on an assignment may need the whole range of Hasselblad lenses in order to deal with complex situations.

As an amateur, I pick my own jobs. That simplifies my photography a great deal since it means that I can leave most lenses at home when I don't need them to tackle a subject. But I always need a wide-angle lens and a telephoto. Each attached to its own S&WEL/36L one camera hanging from each shoulder. Both cameras with Magazine 30's for 70 exposures a load and usually

with the same type of film in both. In that way, I can quickly shoot with either a wide-angle or telephoto lens. Occasionally, I load one with black & white and the other with color. I can then change lenses when I need to switch from one lens to the other. With a little practice you can really zip along and obtain both wide-angle and telephoto coverage of the same subject in black & white or color. Even of moving subjects if you're in a strategic camera position. The motor in the EL-cameras automatically advances the film and cocks the shutter each time the release button is pressed.

So the answer to my question about wide-angle or telephoto is not either or but both. No photographer, not even the most inexperienced amateur, can get along without lenses of different focal lengths in order to obtain the best results.

Victor Hasselblad AB has recently published a special booklet on wide-angle photography. We'll be glad to send you a copy. A booklet on telephoto photography will be available in a few months. Just drop us a line and it's yours for the asking.

*These two pictures from Manhattan in New York illustrate the enormous difference in perspective obtained with a wide-angle and a telephoto if you change your camera lens between shots so that the main subject occupies about the same image size on the film in both pictures. The left picture was taken with a 35mm Summar from a pretty long distance. The right picture was taken with a 60mm Distagon only about a yard from the sculpture's right corner. The results speak for themselves.*



# Hasselblad at Hasselblad's

By ODD TONNELSTAD

We're often asked how the Hasselblad camera is used at Hasselblad's. Well, we use the camera about the same way as other photographers. But with access to technical specialists and engineers in our experimental workshop, our photographers are able to employ more unconventional methods than usual.

Two examples are shown below. One involves the use of a 4-camera rig for panorama pictures. The other example shows repro-work with a Hasselblad SWC.

Let's take the repro first. Our technicians were searching for a conventional method for copying drawings. The setup had to be permanent, easy to work with and occupy as little floor space as possible. The problem was handed over to our development lab. One of our classic repro lenses, the 120mm 8-Planar, was used in the first attempt to find a solution. This lens displays maximum correction and distortion-reduction at very close lens-to-subject distances. Optical results were superb, of course, but the outfit just couldn't be backed

off far enough in the prescribed space to take in the biggest drawings. "I guess we'll just have to try a SWC," someone vaguely remarked.

He may not have been all that serious at the time, since we don't normally regard the SWC as a close-up camera. But when one of our optical experts heard about the idea, he immediately realized that the SWC's Biogon lens was the perfect answer. Subsequent experiments confirmed this view.

The Biogon lens represents a no-compromise design. As a result of the extremely short distance between the vertex of the rear lens element and the film plane, this lens has to be built into a special camera body, the Super Wide C.

The Biogon is a symmetrical optic with a similar array of elements on either side of the diaphragm. This design is the reason for some of the optic's properties. The Biogon lens is practically free from distortion, and the absence of distortion is a primary requirement in





the copying of drawings in which straight lines must be reproduced straight, even at the corners of the field. Despite its wide diagonal angle of view, i.e. 96°, the designers were able to compensate for natural light fall-off so there is uniform illumination of the field. We work with Kodak Plus-X film in a Magazine 70 when the Super Wide C is used as a repro camera. The drawing-to-film plane distance varies with the size of the drawing. These distances have been precalculated for different drawing sizes.

Working with four Hasselblad 500EL/M cameras simultaneously is everyday stuff to our audiovisual specialists Ulf Carlsson. He constantly searches for new subjects to transform into panorama shows for our exhibition hall. The cameras are rigged on a specially built holder fitted with two handgrips and mounted at

angles suitable for either the 150mm or 250mm Sennar. Four 250mm Sennars yield a total horizontal angular field of about 80°. The angular field with four 250mm Sennars is about 50°. A modified optical viewfinder for the Hasselblad SWC is used to show the field covered. A meter prism finder is used to determine the focusing distance and f/stop to be set on all four lenses. The cameras are synchronously tripped with a command unit. This 4-camera setup is used for photographing moving subjects or when the photographer himself is in motion, as when working from the open door of a helicopter. When subjects are stationary and there is plenty of time, we use one camera on a special panorama panhead. Let's hear from you if you'd like more details.

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## Tips from our Service Department

By TORBJÖRN ERIKSSON

Everybody knows that film is a perishable and should be stored in a refrigerator or the like. One of our good friends, Frans Manath, a hospital photographer in Göteborg, keeps both his film and magazines in a refrigerator. This is why.

"When medical therapy lasting weeks or months has to be documented on color film, the assessment of final results is seldom satisfactory because the sequence of photographs rarely displays the desired uniformity, even when pictures were taken under absolutely standardized conditions at each photo session. There are a number of possible explanations for any lack of uniformity, such as

- changes in the color film before and after exposure and the spread in processing tolerances at the color lab.

"Adequate protection is provided for unexposed film if the manufacturer's film storage recommendations are followed. The recommendations should also be followed for exposed film. Keeping loaded magazines in a refrigerator (39-46°F = 4-8°C) has also proved to be advantageous in attaining the greatest possible consistency in color rendition over long periods of time. We keep both exposed and unexposed film in a 'fridge' and develop it after an experimental series has been concluded.

"However, the individual properties of different color

films must be carefully studied. This also applies to the unexposed film's adaptation to the transition from cold to room temperature. We discovered that the adaptation time for one type of film was longer when the film was subjected to long exposures (about 10 s) than in brief, flash exposures.

"You also have to make sure processing at the color lab is the same at the beginning and end of a roll. Film with the same emulsion number should be used for all particularly critical applications.

"In order to study the possible effect of temperature changes on a Hasselblad magazine, one back was examined after 16 months of being switched every day from refrigerator to room temperature. Since no functional mishaps nor any corrosion were encountered, the refrigerator storage of magazines loaded with film is recommended as required."

Frans also told us that he usually lets the magazine "settle down" for about 15 minutes after removal from a refrigerator so the magazine and film have enough time to attain room temperature. This is important, in our view, since the viscosity of lubricants is affected by the cold. At room temperature, normal viscosity is restored, thereby eliminating the risk of film advance jamming. Materials and surface treatment methods are selected so that corrosion should never develop in new magazines.



## Visit by U.S. Ambassador

A visit to our factory is becoming a tradition for newly appointed American ambassadors on get-acquainted tours of Sweden. Perhaps not all that surprising in view of the role played by Hasselblad cameras in every major American space fight to date. Thanks to the immediate publicity given to us by the American press in the 1950's, Hasselblad is one of the most famous Swedish companies in the United States.

The new ambassador, Rodney Kennedy-Minnick, had barely taken up his post before calling on us in the beginning of October, accompanied by his wife, the American Consul General in Göteborg, John P. Owens and Mrs. Owens. They were warmly received. The interested guests were taken on a tour of the factory by Dr. and Mrs. Hasselblad, Exec. president Jerry Oster and Exec. vice president Olof B. Wagerlin.

*From left to right: Mrs. Polly Kennedy-Minnick, Mrs. Arthur Owens, Mr. John P. Owens, Mrs. Erna Hasselblad, Dr. Hasselblad and Ambassador Rodney Kennedy-Minnick.*

## Hasselblad photographers in noble combat

Nippaleis is a popular sport in Austria, and two nippaleis teams were formed in each of the Seislermark and Kärnten provinces in an effort to strengthen ties between professional photographers in these provinces. And so the teams met in noble combat: Seislermark I (best Kärnten) and Kärnten II (best Seislermark I). However, the Kärnten photographers won a narrow victory on points, 201-200. So the Austrian photographers turned out to be about equally proficient.

In the picture, we see the Seislermark photographers. The team had been reinforced by Hermann Finst (middle) from Peter Schröder, the Hasselblad distributor in Austria. Schröder had supplied the team with blue Hasselblad tee-shirts with the text "Seislermark—Austria's green heart" printed on the front.

Photo: Fischer, Graz, Austria



## Visit by opera celebrity

"I've got two big passions in life, music and photography," declared the internationally renowned American conductor, Sarah Caldwell, when she arrived in Göteborg for a guest appearance at the Göteborg Concerts.



Hell. One of the reasons why she assigned the invitation was because of the proximity of the Hasselblad factory and the opportunity presented to discuss photo equipment. Ms. Caldwell is the founder and leader of the Opera Company of Boston. The Opera celebrated its 20th anniversary last year, and this anniversary will be commemorated by publication in 1978 of a book illustrated with some of Ms. Caldwell's own Hasselblad photographs. She has some interesting ideas about the use of photographic images in scenery and backdrops. We hope to be able to tell you more about this in a future issue.

In the photograph, we see Ms. Caldwell accompanied by the Hasselblad Exec. president, Jerry Oster, and the export manager, Gertur Leggrén.

## Time to renew your subscription!

You're holding the last issue of the Hasselblad House Magazine for 1977. Don't forget to renew your subscription so you are sure to get the Magazine every next year. It only costs US\$17.— (S&K \$20 a year, and four 36-page issues, mainly in color, will be published in 1978. Available in English, German and Swedish editions.

Just fill in the subscription renewal card in this issue and send the card plus your remittance to the agent in your country. You'll find his address on the back of the card.

For readers interested in back issues of the Magazine, we've put together a collection of ten of the best issues from previous years. The collection only costs US\$ 10.— (S&K 40) and can be ordered directly from Victor Hasselblad AB, Box 228, S-401 23 Göteborg, Sweden. Don't forget to enclose your remittance.



### Legoblad for the photo market?

Here we have the Danish answer to the Hasselblad 3600FD, a camera in the colors of the Danish flag and made up of the famous Danish Lego building blocks. Even if no one has yet succeeded in taking a picture with the Legoblad, the new design has unique advantages shared by no other camera on the market:

Even a child can fix it when it breaks, and spare parts are available in most toy stores.

The Legoblad was designed by Lasse Tønne. Do Timbeck/Hasselblad take the picture. What new competitors lurk on the horizon?



*The Hasselblad system comprises 20 interchangeable lenses in focal lengths from 10 to 500mm. 18 of the lenses are multicoated for maximum image brilliance. 13 lenses have built-in leaf shutters with flash synchronization at all shutter speeds.*

*Photo: Jens Karlsson/Hasselblad*

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## Renew your subscription to the Hasselblad Magazine for 1978

We hope you enjoy our magazine and plan to renew your subscription. Why not do so without further delay? Just write your name and address on the coupon below. Tear off the coupon and send it, plus your remittance, to the Hasselblad agent in your country. You will find the agent's address on the reverse.

The Hasselblad Magazine is a forum for Hasselblad photographers from all over the world. It is published in 3 languages, English, German and Swedish. The magazine displays the best work of leading photographers. Full-page photographs in color and black & white are often accompanied by entertaining and informative stories about or by the photographers themselves. The latest news on the Hasselblad system, technical information and tips from Hasselblad owners are other features. A total of 36 feature-packed pages four times a year right in your own mailbox! A 1-year subscription only costs US\$7.

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